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against von Premerstein's theory that the provincial organization dates only from 15 A.D. (cf. § 2 and n. 18).

There is a short appendix on certain titles of Septimius Severus, proving that Parth. Max., Imp. XI and XII, and Cos. II fall in 198 A.D. One or two new arguments (§ 4) are added to Gsell's proof that the province was divided by Domitian, probably in 86 or 87 A.D. Until Diocletian the governors were regularly *legati Augusti pro praetore* of consular rank. Between 15 and 44 A.D., however, the consular legate resided in Macedonia and had general oversight of Macedonia and Achaia as well as Moesia, while the legions stationed in Moesia were commanded by a praetorian *legatus*. Dr. Stout infers (§ 9) that the civil and judicial functions in Moesia belonged to the non-resident consular. Yet the grouping of provinces into larger administrative units was generally, if not always, a war measure (so in Moesia itself in the third century; cf. § 5). Is it not more natural, then, to consider the resident, even though only a praetorian, as the real governor, exercising both civil and military power? The extraordinary military ruler of the district (the later *dux* or *praepositus*) would of course outrank any provincial or legionary *legatus* in matters affecting the general conduct of a campaign. There is great need of a thorough treatment of such anomalous and temporary officials in the whole Roman world. Thus I do not believe that the defense of Noricum and Raetia by Pertinax shows him to have been governor of those provinces. (Cf. n. 71 and *University of Chicago Studies in Class. Phil.*, IV, 197, n. 1). On *Iudaea consularis* in *CIL III*, 12117 (n. 89) see *University of Chicago Studies in Class. Phil.*, IV, 200, n. 11; *Class. Phil.*, V, 117.

It is to be hoped that Dr. Stout will continue his work on Moesia.

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Menschenart und Heldenbild in Homers Ilias. Von DR. HEINRICH SPIESS. Paderborn: Schöningh, 1913. Pp. vi+314. M. 4.50.

Doctor Spiess set for himself the task of presenting a series of descriptions or pictures of life and character as represented in the *Iliad*. The pictures are of the men themselves, not of their material or economic conditions. As an introduction there are three chapters dealing with the joys and activities of life, with the ties of society, friendship, and the family, and with religion, piety, and morals. After this general introduction there follow detailed and separate portraits of each of the leading actors of the poem. The book makes no pretense of handling the literature or any of the problems of composition. The Homeric question is ignored, and each character of the poem is presented exactly as he appears in the poem itself. Every part of the *Iliad* is treated as original, and nothing is omitted. The unity of character and personality thus shown is a striking and effective answer to the statement made by Wilamowitz: "It is folly to speak of Achilles or Odysseus, as if either of them had a character."

The book is written with deep and accurate knowledge of the *Iliad*, and shows sympathetic appreciation of its poetic beauties. The very nature of the work makes a detailed review impossible, since it has no single theme, but presents a train of comments grouped about the individual characters drawn by Homer. These comments are all excellent, some are brilliant.

No other writer of my acquaintance has given such an adequate description of humanity as shown in the *Iliad*, or has so fully appreciated the poet's great ability in the individualization of character. The author has added to the pleasure of the book by the modesty with which it is written.

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A Student's Edition of the Odes of Horace, Books I to III. The Monumentum Aere Perennius. By E. R. GARNSEY. London: Swan Sonnenschein & Co., 1910. Pp. 321.

The purpose of this edition, which is to be followed by a volume on the "so-called Fourth Book of *Odes*," is to "deliver Horatian exegesis from the rut in which it has lain impeded for so long." In Mr. Garnsey's opinion "the body of Horatian comment is incohesive and the first touch of analysis is fatal to it." Other statements that will serve to give some idea of his contempt for the rank and file of Horatian editors are (p. 3): "That Q. Horatius Flaccus had a soul at all, above that of the merry king in the nursery rhyme who called for his glass and his fiddlers, is, I find, not yet a fact of universal admission"; and the following: "Yes, that is true, many critical mountains have been in labor over Horace, and they have brought forth something, which, if it be disrespectful to call it ridiculous, may be fairly described as puzzling. With regard to the *Odes* this is not surprising, if they have tried to explain him without reference to his real subject." This "real subject," Garnsey thinks, is the career of Murena. The three books form a unit, and are founded on a tragedy involving many motives. The first book serves as a prologue, touching on events that precede the dénouement. Among the odes containing political allusions are others referring to the character or career of Murena, who is the villain of the play. In the second book we find more direct references to the protagonists (cf. ii. 2; ii. 10; ii. 17). At the beginning of the third book the poet seizes the opportunity to give expression to the aspirations of Roman patriots, but his verses are throughout affected by the special circumstances of Murena's plot. Then the story is resumed and the tragedy is unfolded.

This interpretation of the *Odes* seems to have been inspired by Verrall's essay on Murena in his *Studies in Horace*. Verrall, placing the publication of the collection in the winter of 20-19 B.C., sees in these three books "'An Ode of Fortune,' a descendant in various moods upon the perishing pleasures, the certain, and often sudden, death of man—touched with something of